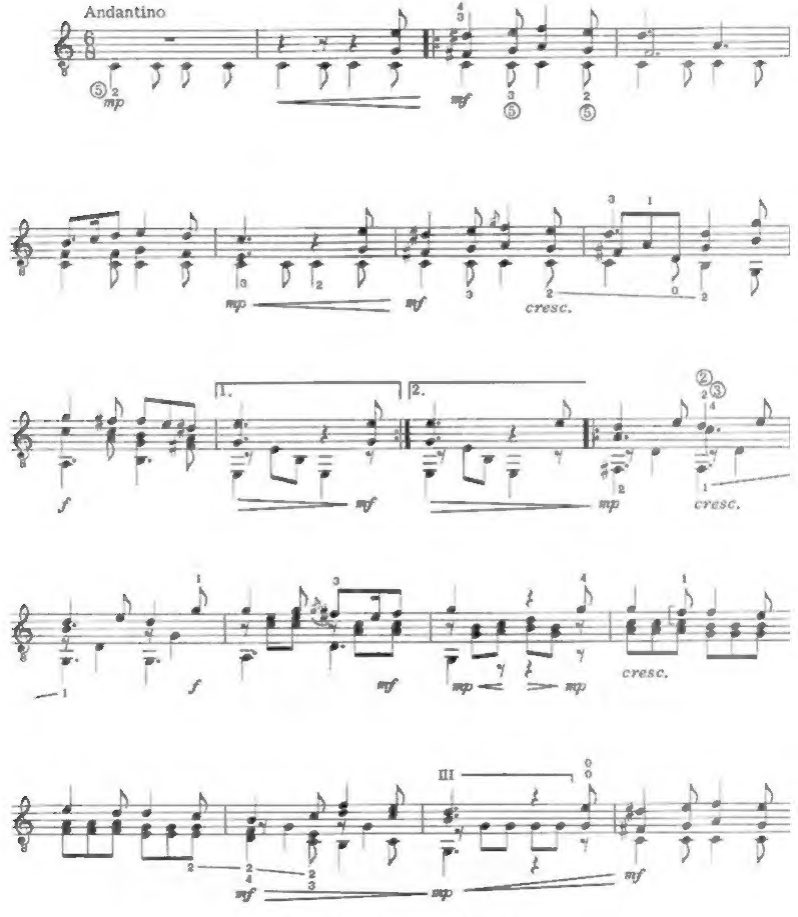
Complete Bagatelles, Op. 43
("Mes Ennuis")

No. 1

Fernando Sor
ed. Anthony Glise



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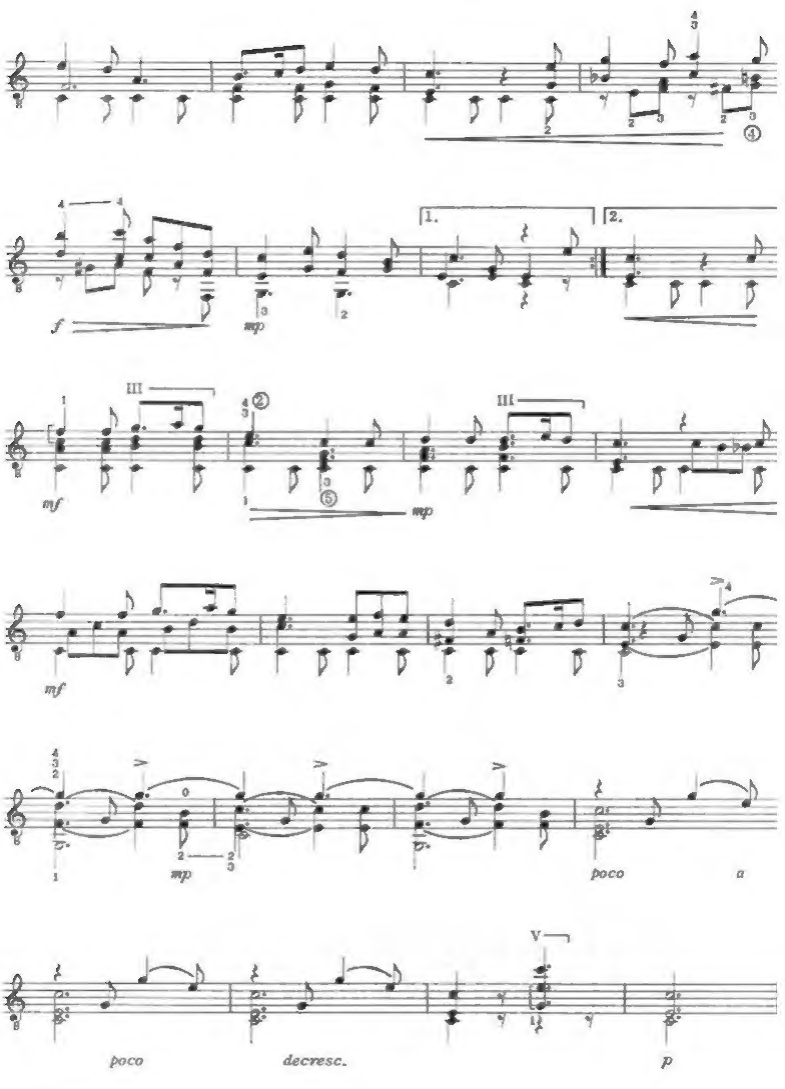
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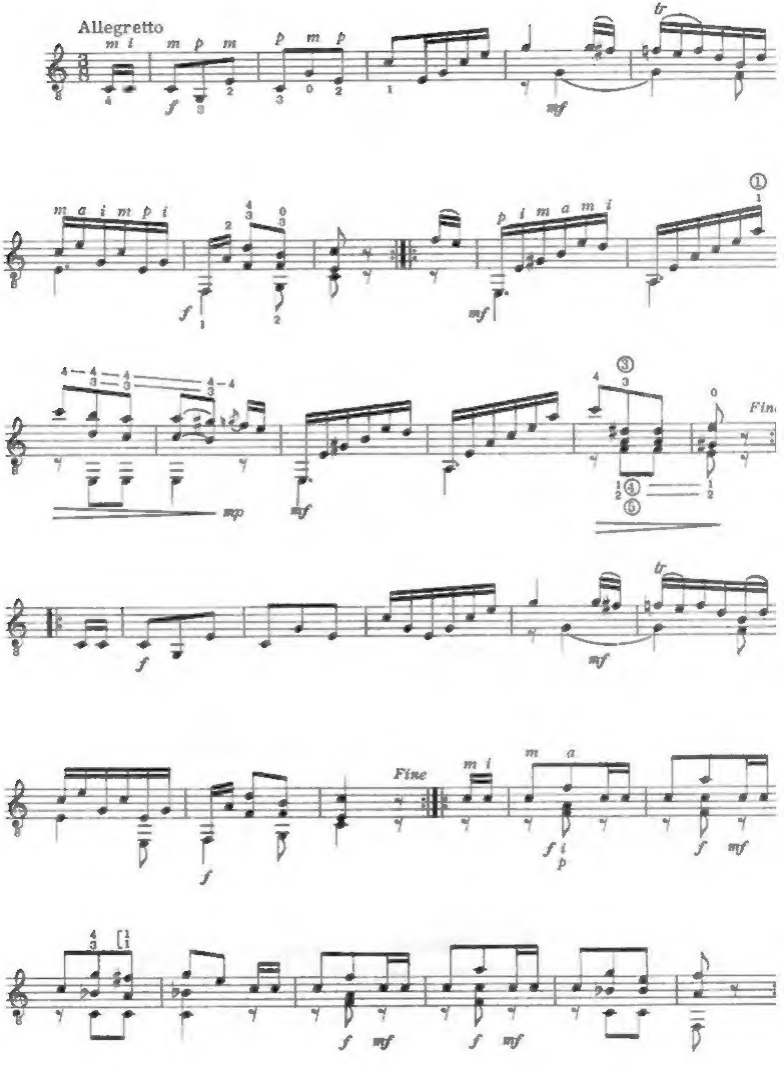
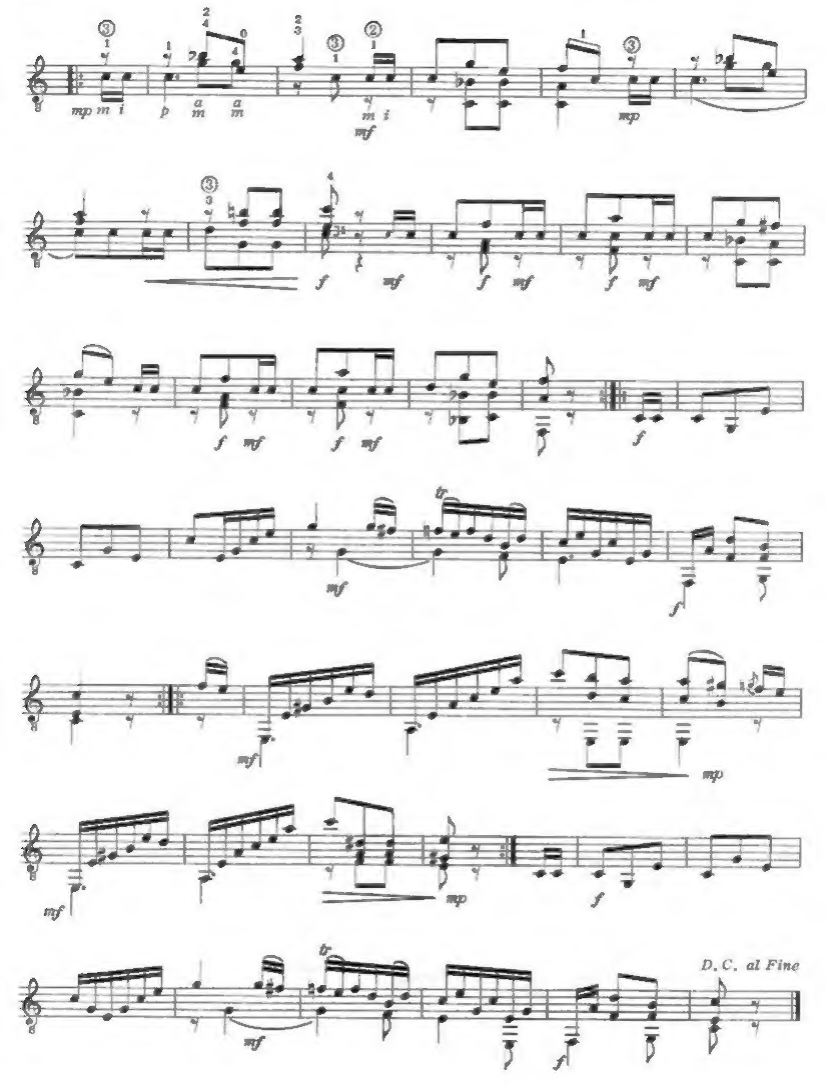
decresc.
p

No. 2

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f mf
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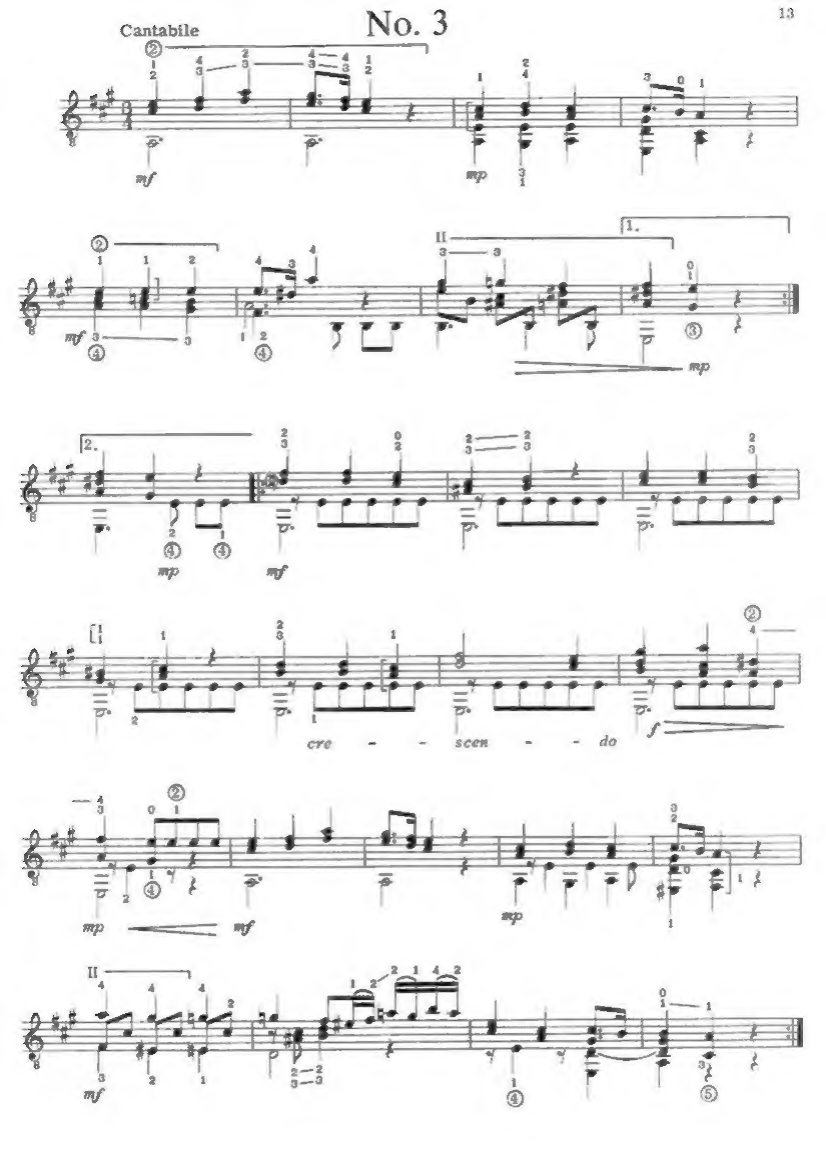
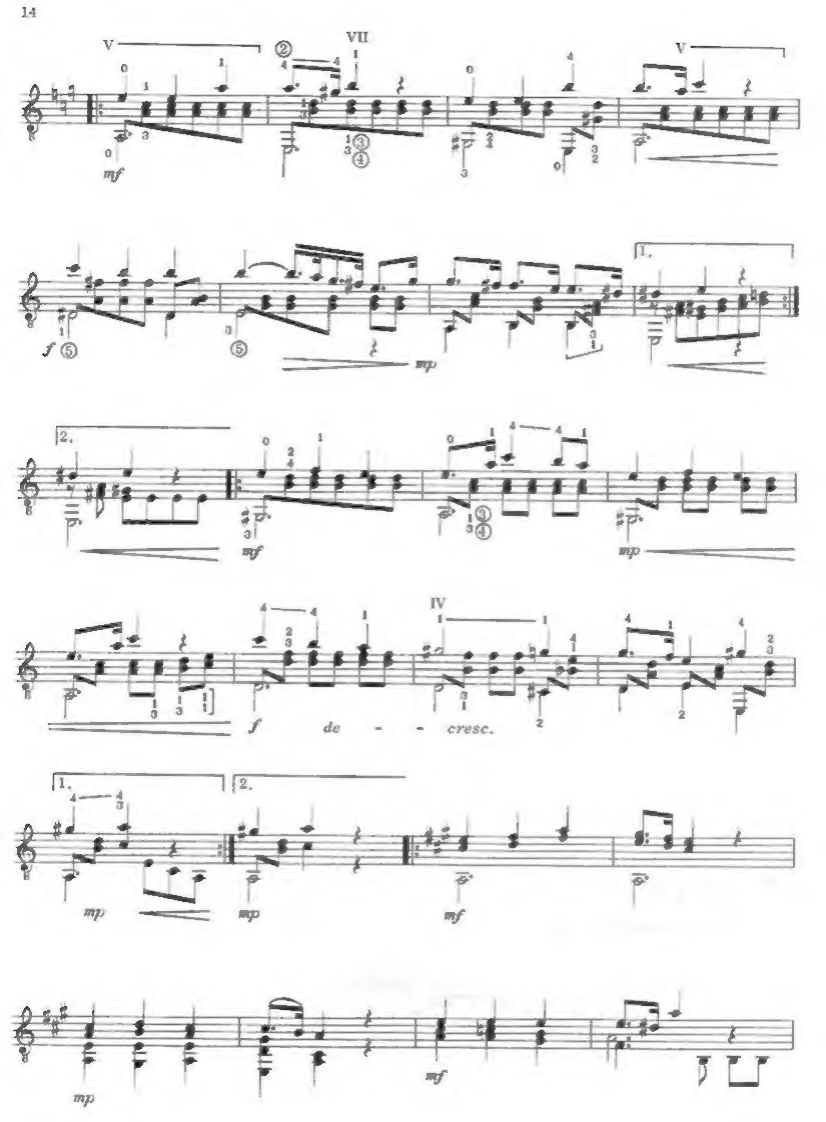
f
D. C. al Fine

No. 3

Cantabile




V
VII
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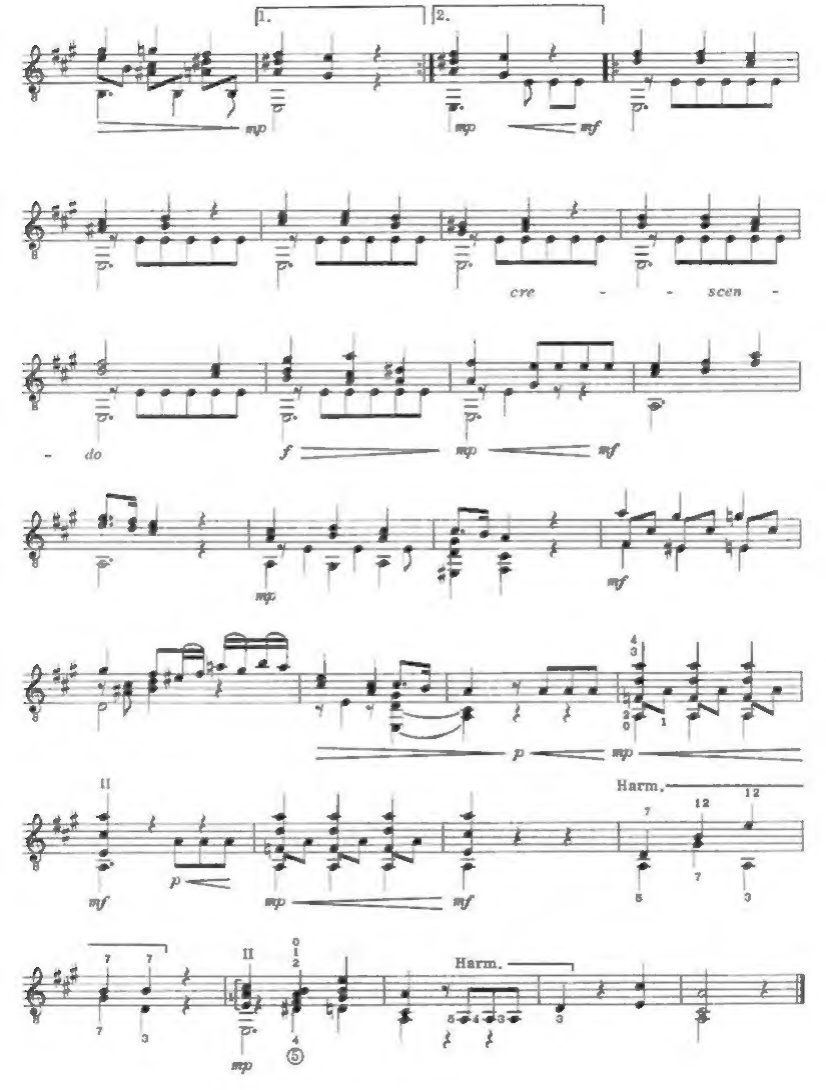
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- do
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mf
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p
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II
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p
mp
mf
Harm.
II
mp
Harm.

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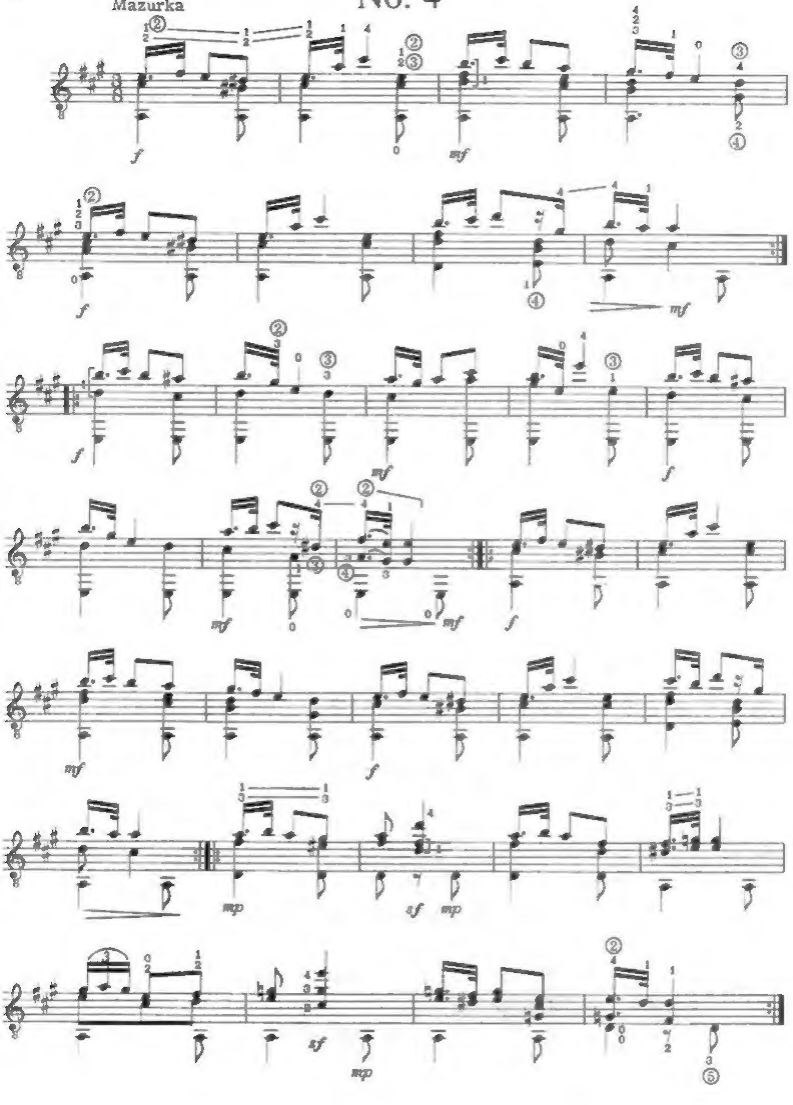
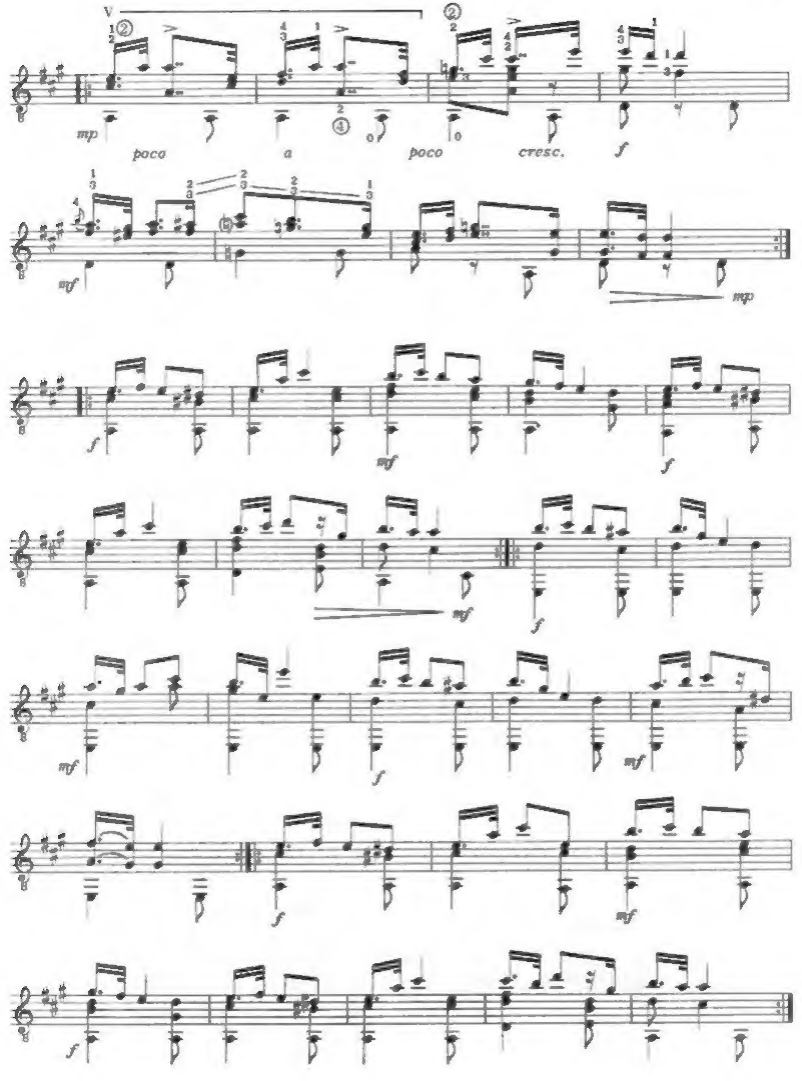
(to improve page turns)

No. 4

Mazurka




mp
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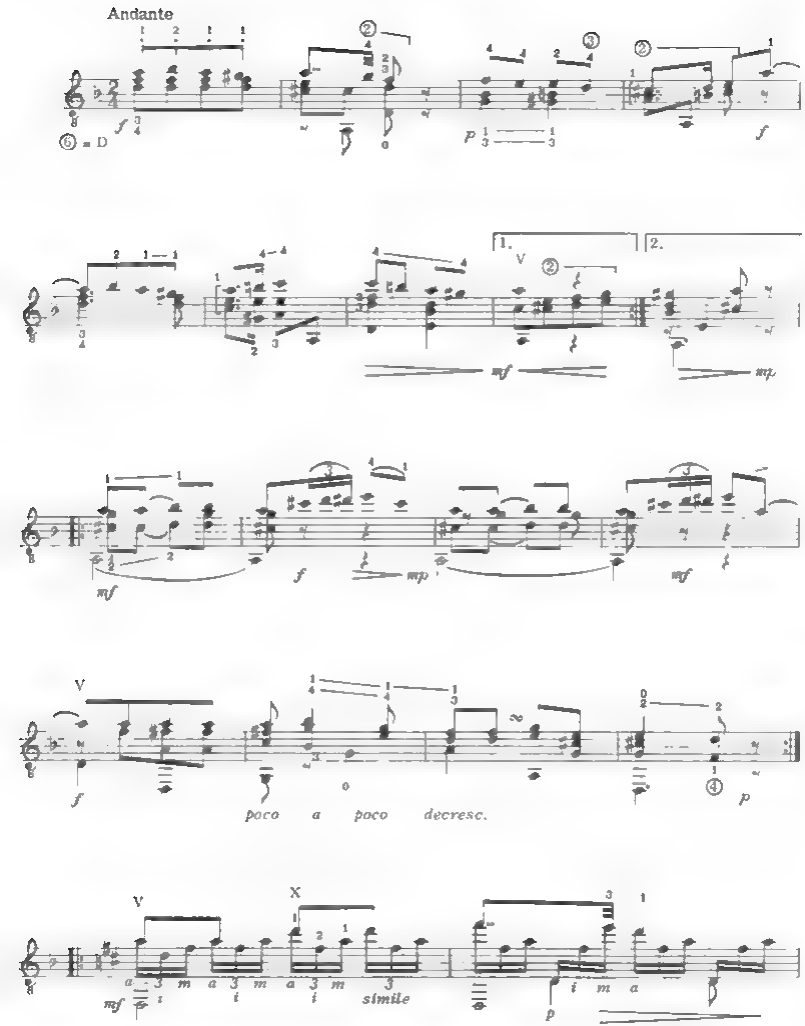
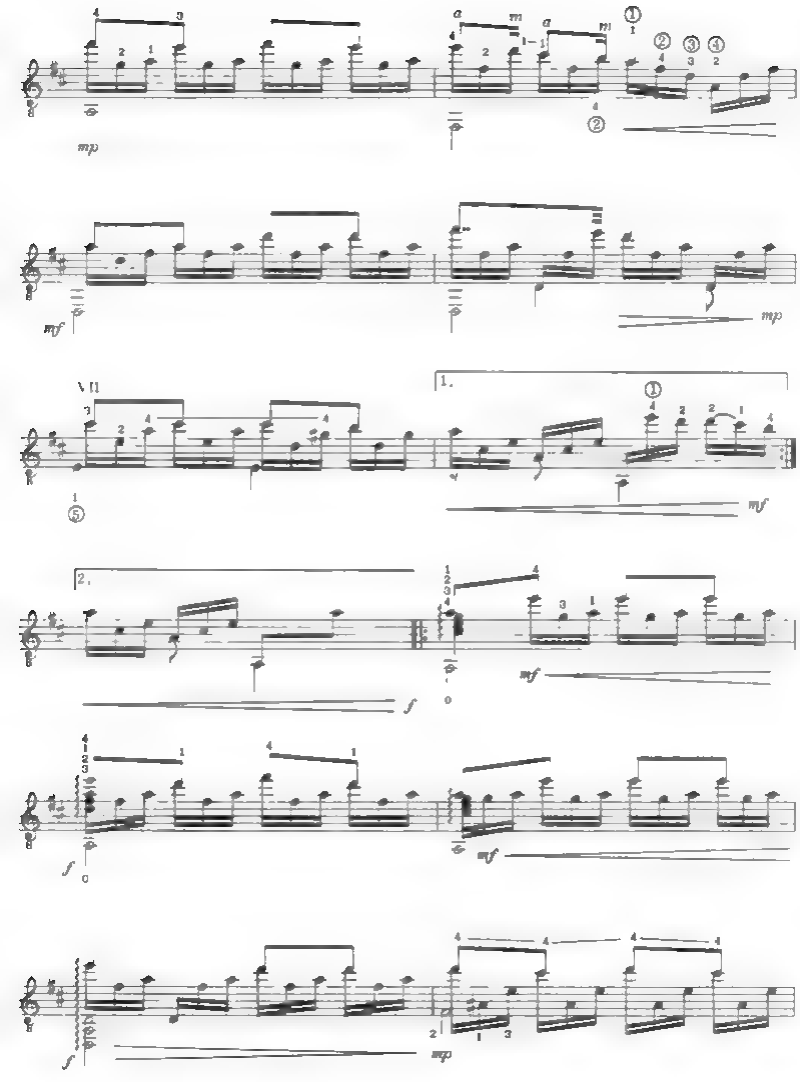
No. 5

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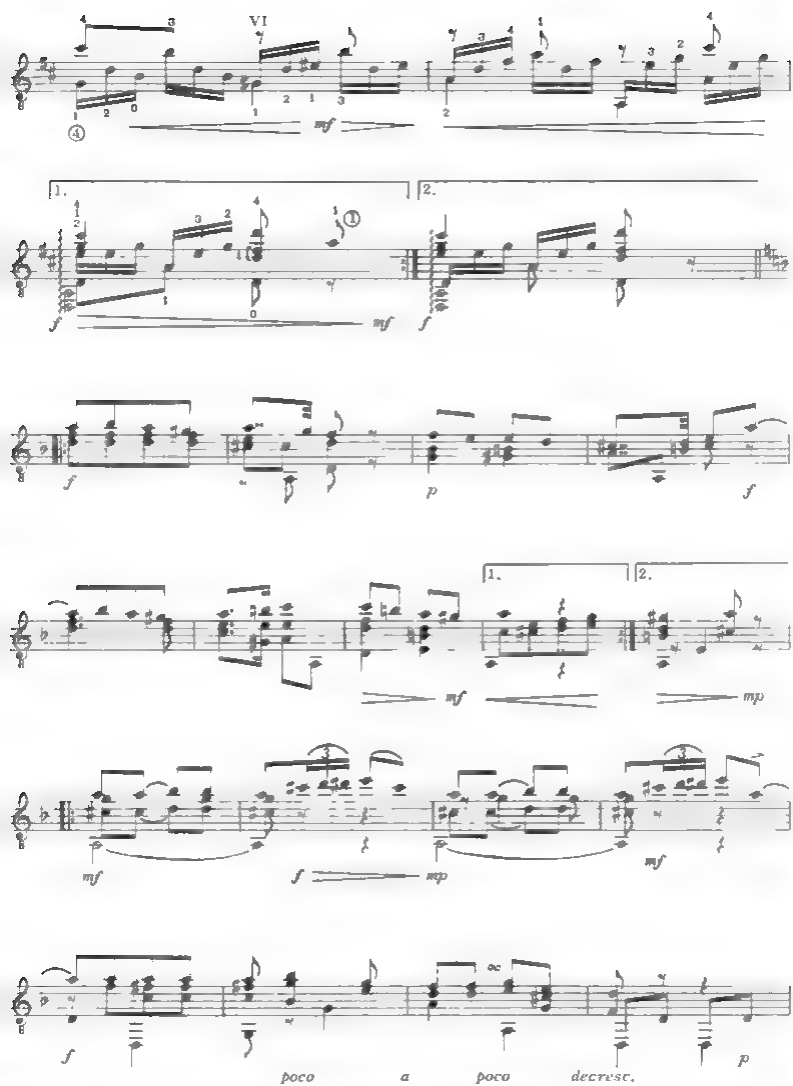
VI
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1.
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mf
p
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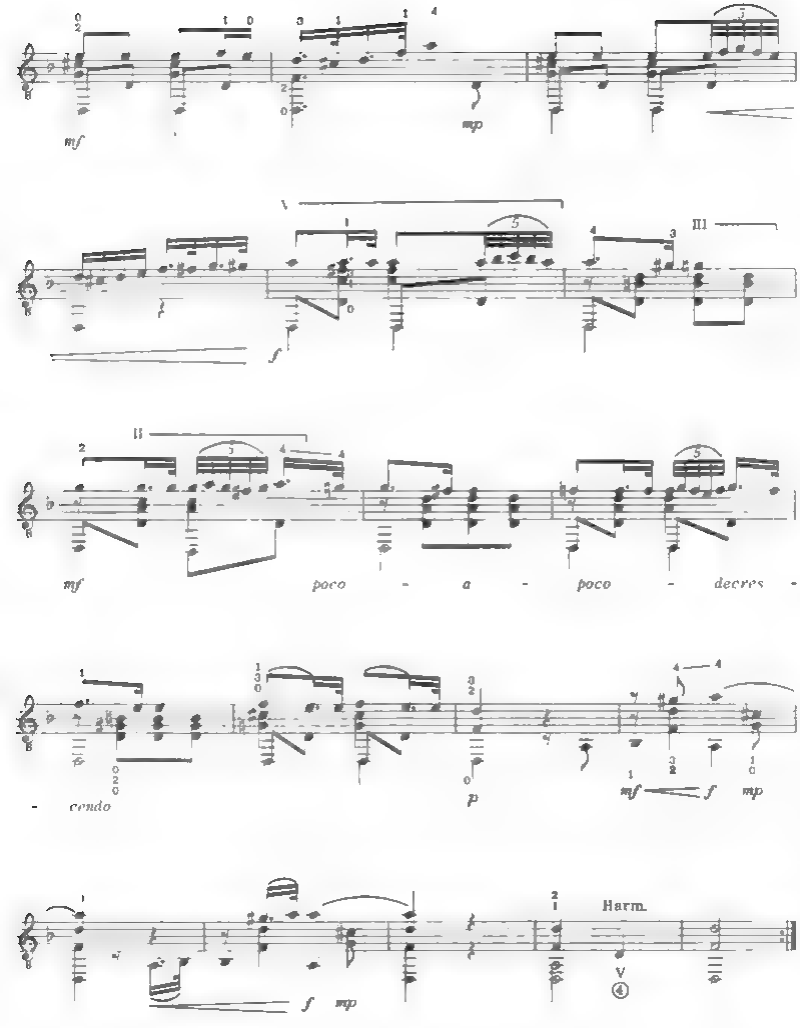
poco a poco decresc.


mf
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- cendo
p
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f
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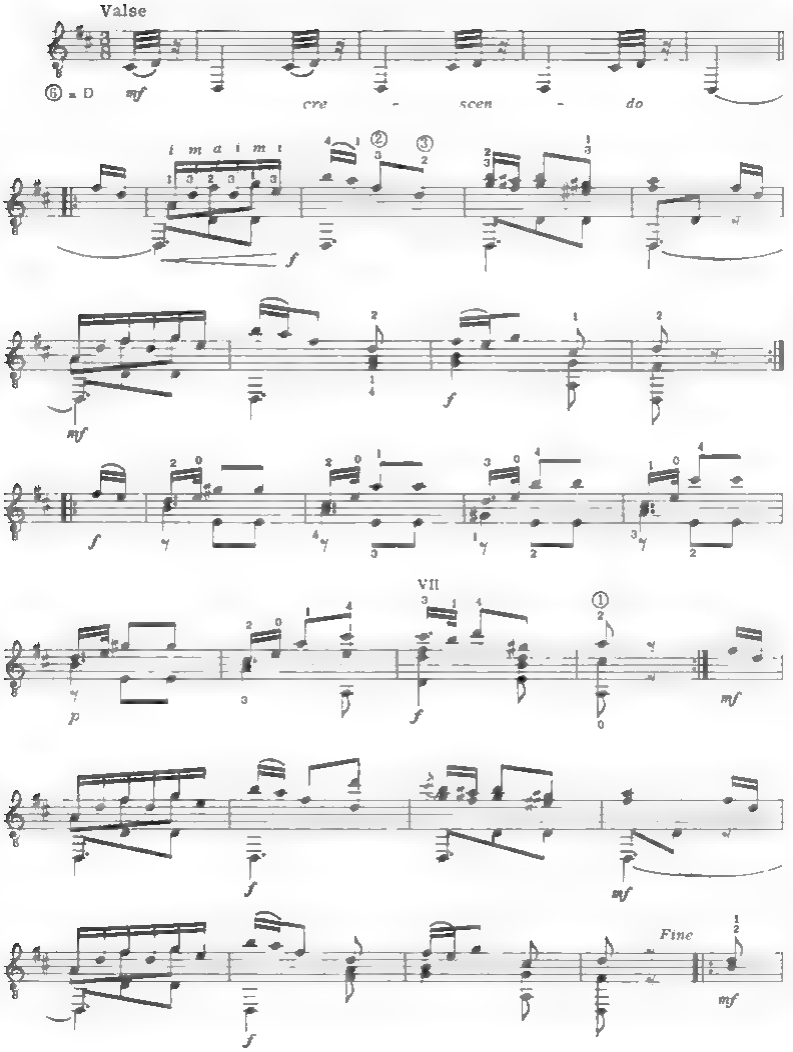
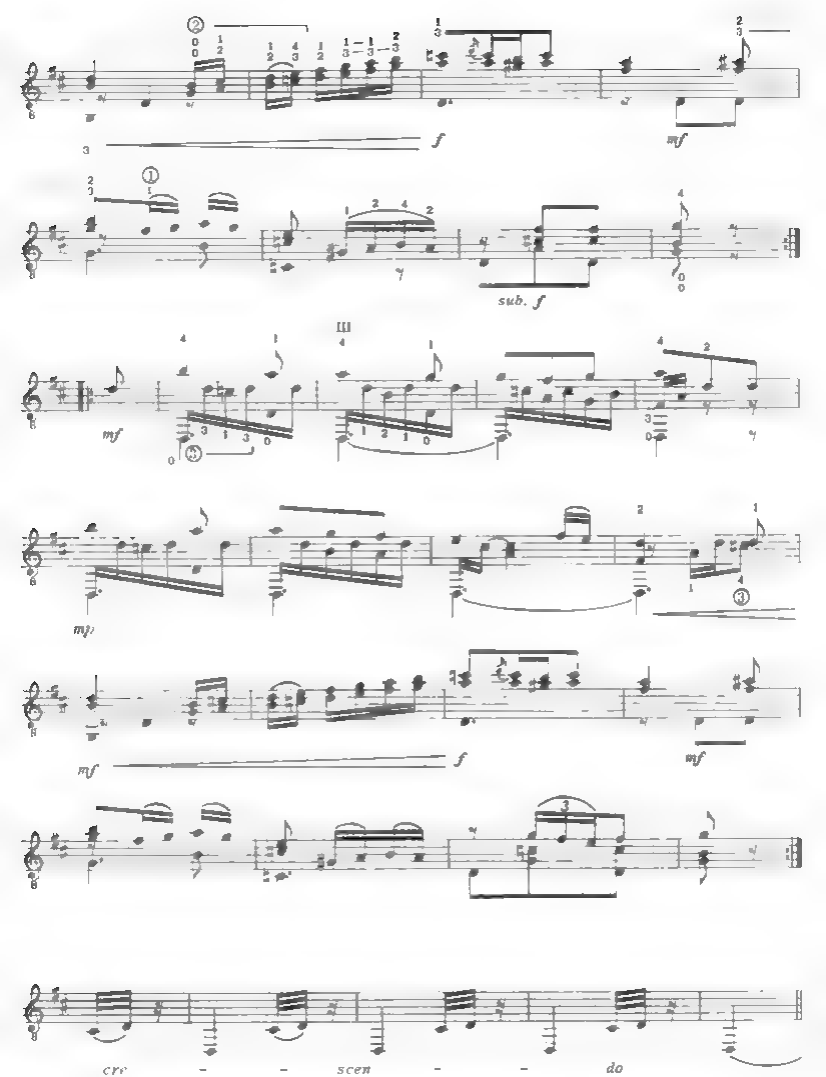
Harm.

No. 6




f
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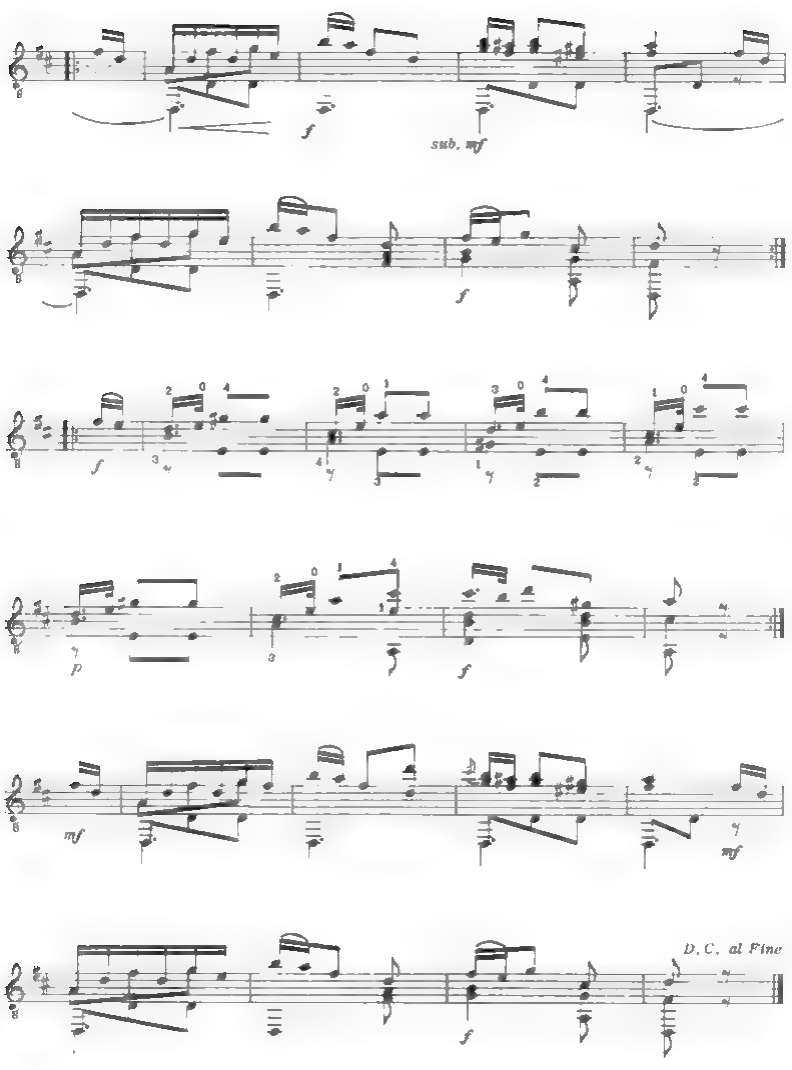
f
sub. mf
f
f
p
f
mf
mf
D.C. al Fine
f

anthony glise edition

"Mes Ennuis"

FERNANDO SOR
Complete Bagatelles, Op. 43 for Classical Guitar

critical edition by
anthony
glise

THE WILLIS MUSIC COMPANY
CINCINNATI OHIO 45201

INTRODUCTION

The Opus 43 Bagatelles by Fernando Sor is one of the two complete sets of 19th century bagatelles for guitar solo.[1] Subtitled **"Mes Ennuis"** ("My Worries" ?), these bagatelles were originally published in several known editions: Paris (ca. 1830), Frankfurt (ca. 1841), and in an arrangement by Sor's student, Napoleon Coste (n d.).[2] The present edition is based primarily on the Paris edition.

It is interesting to note the Beethoven's Opus 126 Bagatelles (published ca. 1824) were intended to be performed as a unit, which he indicated on the first sketch with the annotation **"Cielus von Kleinigkeiten"** ("Cycle of Little Pieces"). The Opus 126 would surely have been known to Sor, and it is possible that it was his intention to have his own bagatelles similarly performed as a cycle. This seems to be confirmed by Sor's placing the scordatura tuned pieces (Nos. 5 & 6) together at the end, perhaps to avoid tuning and re-tuning in the middle of a performance.

All in all, the player will find these rare works to be of the highest musical and compositional nature, suitable for student as well as professional recital performances.

Anthony L. Glise
Kansas City
12 September, 1988

NOTES ON THIS EDITION

In preparing this edition from the 1830 original publication, a few words on 19th century performance practice are necessary:

It is strongly advised to observe written rests which are so prevalent in these bagatelles. In actually stopping notes, the player will find that these pieces take on a totally different character, in particular, one of a powerful, yet intimate grace which is so essential in 19th century style. Where no other articulation is given, a very legato nature should be maintained, with some amount of rubato being acceptable.[3]

[1] The other set of 19th century Bagatelles, by Mauro Giuliani Op. 75, is also published by Wilis Music in a critical edition by Anthony Glise.

[2] Brian Jeffery, *Fernando Sor, Composer and Guitarist* (London: Tecla Edition, 1977).

[3] These general concepts are taken from Carl Czerny's *Erinnerungen* which documents Beethoven's own feelings about period performance styles.

Carl Czerny, *Erinnerungen aus Meinem Leben* (Wien, 1868), ed. Paul Badura-Skoda (Vienna: Universal Edition, 1968).

Fernando Sor

COMPLETE BAGATELLES, Op. 43

("Mes Ennuis")

Critical Edition

by

Anthony Glise

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ORNAMENTATION

Because Sor left little explanation of ornamentation, and because of the vast influence and documentation of Beethoven's opinions on the subject, the latter's method of executing ornaments seem to be the most valid to draw upon.[1]

APPOGGIATURA

In both the early and late 19th century, an appoggiatura is played on the beat, as documented by C. P. E. Bach[2] and later by Johann Nepomuk Hummel,[3] who, by the way, was a close associate of Sor. Beyond this similarity, the practice of ornamentation changed considerably by the first quarter of the 19th century, as documented by Hummel.

TRILL

Beethoven indicated to Czerny that trills should be executed from the note above (consistent with C. P. E. Bach). However, Hummel indicates a trill should be played from the principal note. The editor prefers this approach, as it seems more correct, given the date of these bagatelles.

[1] The following descriptions of ornamentation are also consistent with those of Sor's friend Dionisio Aguado.

[2] Dionisio Aguado, *New Guitar Method* (Madrid, 1843), ed. Brian Jeffrey, trans. Louise Bigwood (London: Tecla Edition, 1981).

[3] C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (Berlin, 1759), trans. William J. Mitchell (New York: W. W. Norton, 1949).

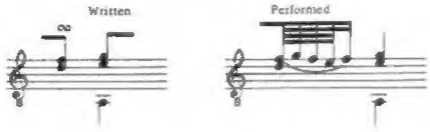
[4] Czerny was originally trained using Bach's *Versuch*, but Czerny writes that when Beethoven accepted him as a student, he was instructed to return the following week with a copy of Bach's book.

[5] Johann Nepomuk Hummel, *Ausführlich theoretisch-practische Anweisung zum Piano-Forte-Spiele* (Vienna, 1828).

TURN

In strict 19th century practice, two forms of simple turns exist:

Accented Turn



Unaccented Turn

In the 1850 edition of these Bagatelles, all turns are written as unaccented, the execution of which the editor strongly prefers. Nonetheless, as always, the final decision is left to the player's conscience.

DYNAMICS AND FINGERING

All dynamic markings are editorial, as are most fingerings. The few left hand fingerings given in the 1850 edition are explained below. It is important to realize that Sor took full advantage of the smaller 19th century guitar. Thus, a few of his fingerings and reaches are difficult to execute on our larger modern instruments.

EDITORIAL CORRECTIONS AND COMMENTS

NO. 1

Corrections

m. 11 (2nd ending) Quarter note in treble missing dot.

m. 19 Quarter rest missing in treble.

m. 28 (2nd ending) Quarter rest in treble missing.

m. 38 Tie to G in treble missing.

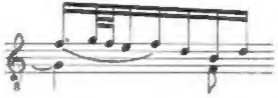
NO. 2

Corrections

m. 30 The two C's on last beat missing 16th note beam.

Comments

m. 5 et al. Given the tempo of No. 2 and the lack of any indication as to how the trill should be resolved (thus assuming no ornamental resolution), the suggested execution is given below:



This corresponds to similar period examples, such as Beethoven's Sonata No. 25, 1st movement, m. 45.

m. 5
& 21 The player should note that Sor used different slurs in these two measures. These and similar discrepencies have not been corrected, as they are presumed intentional variants in phrasing.

mm. 33
& 34 Sor's original fingering is given in these measures.

NO. 3

Corrections

m. 2 Dot missing on half note A in bass.
m. 8 (1st ending) ♯ missing on D quarter note.
m. 9 (2nd ending) Ibid.
m. 23 First beat of treble, G missing ♮ sign.
m. 25 Tie missing from previous measure to D.
m. 33 (1st ending) First beat of treble, D missing ♯.
m. 38 A in bass missing dot.
m. 30 Ibid.
m. 44 Repeat sign missing at beginning of section.
m. 53 E is bass missing dot.
m. 64 G# missing (assumed from m. 21).
m. 68 Quarter note rests missing in bass.

Comments

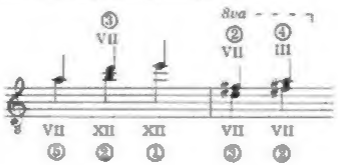
m. 26 Sor's original fingering given here.
m. 27 Sor's original fingering is shown below, though it proves difficult on a modern instrument. An alternate fingering is given in context.

m. 28 Sor's original fingering is shown below. An alternate fingering is given in context.

m. 35 Sor's original fingering is shown below. It is assumed that the fingering for the G# (2) and D (5) were simply inverted.

m. 73 Assuming written notes indicate string and numbers indicate frets, the following actual pitches are produced (shown above Sor's harmonics):

Thus, given the repetition of some notes and the impossible reaches between others, the suggested execution is given below (written notes show actual pitch; fret and string numbers show how to produce that pitch):



No. 4

Corrections

m. 16 Slur missing in treble between F♯ and E.

m. 17 Repeat sign missing at beginning of measure.

m. 24 Ibid.

m. 29 Triplet "3" indication missing.

m. 32 G missing ♮ sign.

m. 35 E on first beat is shown incorrectly dotted.

m. 41 Repeat sign missing at beginning of measure.

m. 64 Repeat sign missing at end of measure.

NO. 5

Corrections

m. 15 F missing ♯ sign.
m. 18 Repeat sign missing at beginning of measure.
m. 28 Eighth note beam missing between F♯ and D of beat 2.
m. 29 Ibid. between E and E.
m. 33 A in bass, beat 2, is missing stem.
m. 38 Tie missing from A (treble) to A (first beat of m. 39).
m. 46 Slur missing on beat 2 from E to C.
m. 47 Tie missing from A in bass to A on first beat of m. 48.
m. 57 Five-note grouping missing slur.
m. 59 Five-note grouping missing "5" indication.
m. 61 Five-note grouping missing slur.
m. 70 Repeat sign missing at end of measure.

Comments

m. 16 et al. Suggested execution of the turn was previously given in the Introduction.

This corresponds to similar period examples (also cadential) such as Beethoven's Sonata No. 17, 1st movement, m. 6; Sonata No. 18, Menuetto, m. 9, etc.

mm. 25 & 27 Due to the difficult reach of the chord on beat one, the lower C♯ may be omitted or an A (④ , VII) substituted.

NO. 6

Corrections

m. 5 F♯ in bass missing dot.
—— A, F♯, G in middle line missing eighth note beam.
m. 8 F♯ in bass missing.
m. 9 Ibid.
m. 10 Ibid.
m. 18 A in bass missing.
m. 24 D in bass missing tie to D on first beat of m. 26.
m. 47 Two A's (below 2 C's in treble) are missing.
m. 51 Triplet "3" indication missing.
m. 62 D in bass missing dot.

Comments

mm. 14-17 & 19 Sor's original fingering is shown here.
mm. 66-69 & 71 Sor's original fingering is shown here.